

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Wind
Symphony*

Melvin Berman, conductor

★ ★ ★

Sunday, March 24, 1991

2 pm

MacMillan Theatre

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PROGRAM

Symphonies pour Cuivres et percussions (1956)

François Morel
(b. 1926)

- I Prélude
- II Cérémonial
- III Epiphanie

★ ★ Intermission ★ ★

The Severn Suite

Edward Elgar
(1857-1934)
trans. Alfred Reed

- I Worcester Castle (Pomposo)
- II Tournament (Toccata)
- III The Cathedral (Fugue)
- IV In the Commandery (Menuet)
- V Coda

Divertimento, Op. 42

Vincent Persichetti
(b. 1915)

- I Prologue
- II Song
- III Dance
- IV Burlesque
- V Soliloquy
- VI March

Scenes from "The Louvre"

Norman Dello Joio
(b. 1913)

- I The Portals
- II Children's Gallery
- III The Kings of France
- IV The Nativity Paintings
- V Finale

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PROGRAM NOTES

Symphonies pour cuivres et percussion (1956)

François Morel

François Morel was born in Montreal in 1926 and, unlike most of his fellow composers, received all of his musical education and training in Quebec. An exceptionally versatile and gifted composer, his work exhibits a quality of rhythmic vitality and a harmonic richness which is at once avant garde and contemporary, but at the same time reflects a fundamental foundation in conventionalism. Morel is a highly accomplished pianist and conductor, and is professor of composition and orchestration at Laval University in Quebec. He has composed much music for films and television plays, and has served as music consultant, researcher and host for the CBC over the past 30 years. Although his *Symphonies pour cuivres et percussions* being performed today is a relatively early work, it already exhibits the rhythmic dynamism and sensual harmonic quality which is so typical of François Morel's music.

The Severn Suite

Edward Elgar

Elgar is acclaimed as one of England's greatest composers, and was showered with numerous honours during his lifetime. Although best known for his orchestral works, such as the *Serenade for Strings* and the *Enigma Variations*, Elgar also contributed to a distinctive concert band repertoire. In the *Severn Suite* of 1930, the sonorous tonal resources, strong rhythmic profile, and melodiousness which are Elgar's trademark are very much in evidence. The quasi-programmatic titles of the movements lend an added dimension to the underlying formal structures of toccata, fugue, and minuet. The "pompous" atmosphere of the opening returns in the Coda to conclude and unify the work.

Note by Patricia Sauerbrei

Divertimento, Op. 42

Vincent Persichetti

Divertimento consists of six short movements (Prologue, Song, Dance, Burlesque, Soliloquy, and March) which demonstrates rhythmic and contrapuntal *savoir-faire* blended neatly with tongue-in-cheek humour and lyrical nostalgia. The work was Persichetti's first for band and is still one of his most popular compositions. It was commissioned by the Goldman Band and premiered by that organization on June 16, 1950.

Vincent Persichetti studied composition with Paul Nurdoff and Roy Harris and

conducting with Fritz Reiner. He is a graduate of the Philadelphia Conservatory and the Curtis Institute. Persichetti was head of the department of composition at the Philadelphia Conservatory from 1942 to 1962, and in 1945 joined the staff of the Juilliard School of Music in New York. His influence is widely felt, due to his teaching and his book of the harmonic practises of this century.

Scenes from "The Louvre"

Norman Dello Joio

The band version of *Scenes from the Louvre* is taken from the original score of the NBC television special that was first broadcast nationally in November, 1964. In September of 1965, the composer received the Emmy award for this score as the most outstanding music written for television in the 1964-65 season. The five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period.

Composer, organist, pianist, jazz enthusiastic, baseball player of professional standards - all these are points of emphasis in the life of Norman Dello Joio. This distinguished American composer is descended from three generations of Italian organists. His father became organist of a church in New York City in the early 1900's after his arrival in this country from Italy. Norman Dello Joio received his earliest music training from his father and soon began studies with his godfather, Pietro Yon, famed organist at St. Patrick's Cathedral. Dello Joio studied at the Juilliard School of Music in New York City and then went to the Yale School of Music where he worked with Paul Hindemith. He states the experience with Hindemith played a major role in the development of his musical style. After these years of formal study, Dello Joio began his teaching career at Sarah Lawrence College before becoming professor of composition at the Mannes College of Music in 1958.

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University of Toronto Wind Symphony

Flutes

Kate Anderson
Anna Bentley-Taylor
Patricia Clarke
Aviva Dayan
Rachael Klaassen
Lisa Norman
Carolyn Stronks

Piccolo

Kate Anderson

Oboes

Sheerene Celaire
Ka Lung Fong

Bb Clarinets

Joanne Krzyszkowski
Nicole Landis
Samina Malik
Linda Switt
Hsaio-Ling Tsai
Andrew Thompson

Bass Clarinet

Stefan Pisocky

Bassoons

Christine Cardinal
Dan Restivo

Saxophones

Jason Arcega (alto)
Robert Carli (tenor)
Joseph Tetreau (baritone)

Horns

Jason Galamaga
Sam King
Jane MacKay
Ruth Woodward

Trumpets

Colleen Boyes
Lovene McCalla

Lori Moore

Paul Noble-Gresty
Gianpietro Posocco
Kevin Turcotte

Trombones

William Carn
Alison Gray
Stephen Yeun

Euphonium

Ty Watson

Tubas

Paul Bird
Nicola Irwin-Childs
Sasha Johnson

Percussion

Craig Hunter
Richard Moore
Morris Palter

* Manager/Librarian - Brian Joyce

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations
Jim Earls, Technical Assistant
Scott Thom, Technical Assistant

